

UNIVERSITY OF TORONTO FACULTY OF MUSIC

REMEMBERING
ALBERTO GUERRERO:
THE NEXT GENERATION

****A concert performed by former Guerrero students****

Thursday, October 25, 1990

8:00 pm

Walter Hall -- Edward Johnson Building

PROGRAM

Sonata, Op. 2, No. 3

Allegro con brio

Adagio

Allegro

Allegro assai

Ludwig van Beethoven
(1770-1827)

Paul Helmer

Sonata for Two Pianos (1970)

Bruce Mather
(b. 1939)

Pierrette LePage, Bruce Mather

Two Mazurkas, Op. 17

No. 1 in B-flat major

No. 4 in A minor

Frédéric Chopin
(1810-1849)

Scherzo in B minor, Op. 20

Frédéric Chopin

Arthur Ozolins

****Intermission****

Les sons et les parfums tournent dans l'air du soir

Claude Debussy
(1862-1918)

Ondine

from Gaspard de la nuit

Maurice Ravel
(1875-1937)

William Aide

Sonata in E-flat major, Hob. XVI: 52

Allegro

Adagio

Finale: presto

Franz Joseph Haydn
(1792-1868)

Funerailles

Franz Liszt
(1811-1886)

Ray Dudley

This symposium celebrates a great teacher whose work deeply influenced a couple of generations of Canadian musicians--pianists for the most part, but teachers, scholars, administrators, and composers as well. Alberto Garcia Guerrero (born in Santiago, Chile, in 1886) came to Toronto in 1919 to take a post at the Hambourg Conservatory, later transferring to the Toronto (now Royal) Conservatory, and remained active in the profession here right up to his death in 1959.

Why has such attention not been paid to his career and influence before now? and indeed why now? The second question is easier than the first. Rather than wait for a suitable multiple of ten in the years since Guerrero's birth or death, the symposium organizers (chiefly Ray Dudley and William Aide) felt it was appropriate to invite as many living Guerrero alumni as possible to recall their association with him, for the very reason that such an event had never before taken place. So, back to question number one.

In 1956 Dudley and I tried to assemble a program to mark Guerrero's seventieth birthday. We wanted it to be a surprise for him, but when we were a certain distance along in our planning we brought Myrtle Rose Guerrero in on the secret and her reaction was one of horror: on no account would he want such a tribute, she said, and she persuaded us to cancel the idea. To him a tribute, I guess, smacked of some sort of bandwagon, and he mistrusted bandwagons. Moreover, though passionately serious about his work, he viewed any documenting of himself as unimportant. "I have no story," he once said to me when I was trying to gather a few paragraphs of his biography for some public relations purpose. He was persuaded in the 1950s to pose for a fashionable portrait photographer in Toronto, John Steele. Steele's favorite shot later won a prize in exposition, but Guerrero said it made him look "like some French actor," and chose instead a calmer and more conventional one. I can reflect now that his attitude exemplifies profoundly his teachings on integrity, authenticity, and genuineness. Many students will remember his citation of the passage from Don Quixote where Sancho Pança, weary of his master's foolish forays after chivalric adventure, suggests that the Don, instead of actually doing such exploits, should just say that he did them; who would know the difference?--at which Quixote disagrees, pointing out that such was not the behavior of the great knights of old: they really did the things they boasted of.

Students in reminiscing about Guerrero have often agreed on the strong impact of his intellectual and artistic breadth. It was an extraordinary and powerful experience for young, and more or less provincial, Canadians. I feel fortunate that in my own student days he was still an active performer. Whether in public or at a lesson, his refined and meaningful playing of a wide range of repertoire--from classical structures like the *Appassionata*, the *Italian Concerto*, or Schumann's Opus 17 *Fantasy* to smaller and more sensuous delights like *Feux d'artifice* or *La*

maja y el ruiseñor--made truly admirable models, finely coordinating technical mastery with communicativeness.

With Guerrero, the piano plugged you into music, music plugged you into all the other arts, and altogether they plugged you into life. It was a gestalt. I nodded agreement when a contemporary in his class, my friend Margaret Sheppard Privitello recently wrote that Guerrero was, as she put it, "one of the strongest forces in my life." He has been that for many of us, I believe, and the symposium may help explore why this is so. And such probing, as distinct from mere platitudes of tribute that he mistrusted, may be more possible at this distance than when he was still with us. *John Beckwith*

TONIGHT'S PERFORMERS

Pianist **William Aide** received his musical degrees from the University of Toronto and the Juilliard School of Music. He is noted not only as a solo recitalist, but also as a chamber musician and accompanist. Mr. Aide has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, and has performed under the direction of such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. His recording of the 24 Chopin *Etudes* was released in 1987 to favourable reviews. During the past season, William Aide has written several book reviews for the *Saturday Magazine* of *The Toronto Star*; the most recent of these was a critique of Richard Osborne's Conversations with Von Karajan. This past summer, he gave acclaimed performances in San Francisco and at the Festival of the Sound in Parry Sound.

Ray Dudley began studies with Alberto Guerrero at the Royal Conservatory of Music at the age of sixteen. He completed the Associate Diploma in 1947, and the following year, he received the Licentiate in Performance. In 1952, at the age of twenty-one, he graduated from the Conservatory with the Artist Diploma. The same year, he was awarded the Eaton Graduating Scholarship, and he received honours at the International Competition for Musical Performers in Geneva.

He made his recital debut in 1953 at Wigmore Hall, his New York debut in 1955 at Town Hall, and he performed at the opening of Avery Fisher Hall in 1962. He has toured the United States and Canada frequently, and has performed throughout Europe. Ray Dudley's numerous orchestral performances in Toronto have included the Toronto Symphony, CBC Symphony, Royal Conservatory Orchestra, Hart House Orchestra and Promenade Orchestra, under the batons of Ettore Mazzoleni, Sir Ernest

MacMillan, and Boyd Neel. He also appeared as guest soloist with Walter Susskind, Pierre Monteux, Zubin Mehta, Karl Ancerl, and Mario Bernardi. Ray Dudley's many recitals took place at the Royal Conservatory Concert Hall, Hart House, Eaton Auditorium, the Art Gallery, and Museum Theatre. In 1957, he was invited to join the faculty of Indiana University as Artist-in-Residence. He has combined a concert career with teaching ever since, with appointments at the University of Cincinnati (1964-78), and the University of South Carolina (1978 to the present). He has just returned from a concert tour of Colombia, South America.

Paul Helmer studied at the Toronto Conservatory of Music and the University of Toronto with Béla Boszormeny-Nagy and Alberto Guerrero. In 1958, he was awarded the University of Toronto's Eaton Graduating Scholarship, as well as the Ravel Medal which allowed him to take advanced piano studies in Stuttgart, Berlin, and Vienna. He placed second in the 1959 International Competition for Musical Performers in Geneva. Paul Helmer was resident musician at the University of New Brunswick from 1962 to 1964 before returning to studies at the University of Toronto and Columbia University in New York. He has performed extensively across Canada, and in the United States and Europe. His performances have included the Canadian premieres of Messiaen's *Turangalila Symphony*; Boulez' *Structures for Piano* (Book 2); John Weinzwieg's *Concerto for Piano* with the Toronto Symphony; Istvan Anhalt's *La Tourangelle*; and the North American premiere of *The Mass of St. James of Compostela*. Paul Helmer has been at the Faculty of Music at McGill University since 1972. Among many other activities, he is presently preparing for a performance of Beethoven's 32 piano sonatas.

Duo pianists **Pierrette LePage** and **Bruce Mather** have performed in Canada, the United States, Europe, Mexico and South America, and have achieved particular recognition for their performances of contemporary music. They have appeared at numerous international music festivals and presented first performances of many new works, including several written especially for them. Their recordings have appeared on Nonesuch, Radio Canada International, McGill University and Centredisc labels.

Pierrette LePage was born in Montreal. After studying with Constantin Klimoff in Quebec and Alberto Guerrero in Toronto, she continued piano studies in Paris with Lazare Levy. Returning in 1962, she toured throughout Canada under the auspices of the Canada Council. Since 1966 she has taught at McGill University.

Born in Toronto, in 1939, Bruce Mather studied piano with Alberto Guerrero and Alexander Uninsky in Toronto and with Lazare Levy in Paris. He earned degrees in

music from Stanford University and the University of Toronto. In composition he worked principally with Oskar Morawetz and Darius Milhaud. He has taught composition, analysis, and harmony at McGill University since 1966.

Written between December 1969 and August 1970, the *Sonata for Two Pianos* was commissioned by the University of Manitoba for the duo-pianists Garth Beckett and Boyd McDonald. They subsequently recorded it for Radio Canada International. The duo LePage-Mather has recorded the work for McGill University Records.

In the 1990 season, **Arthur Ozolins** concluded his seventh tour in the Soviet Union. He performed with the orchestra of the City of Barcelona and gave several recitals in the Schleswig-Holstein Music Festival. In recent seasons, he has appeared with The Royal Philharmonic, the Hallé Orchestra, Stockholm Philharmonic, Oslo Philharmonic and the Leningrad Philharmonic. He has given recitals in Paris, Leningrad, London, and Milano.

Since his debut with The Toronto Symphony in 1961, under the late Walter Susskind, Arthur Ozolins has appeared as soloist with this orchestra more than 50 times, and it was with the Toronto Symphony under Andrew Davis that Ozolins made his Carnegie Hall and Kennedy Center debuts in 1978.

Born in Lübeck of Latvian parents in 1946, Arthur Ozolins began studies in Buenos Aires with his mother, a pupil of the great Edwin Fischer, and with his grandmother, a graduate of the Imperial Conservatory St. Petersburg. Ozolins entered the Royal Conservatory of Music in Toronto at age 13, studying first with Talivaldis Kenins and later with Alberto Guerrero.

As a boy, while residing briefly in Puerto Rico, Arthur Ozolins came to the attention of Pablo Casals, whose interest and advice resulted in his becoming the private pupil of Nadia Boulanger in Paris. In 1967 Ozolins graduated from the Mannes College of Music in New York, where he studied with Nadia Reisenberg. Following graduation he returned to Paris for further study with Vlado Perlemuter.

The Juno Award winning pianist is currently involved in the project of recording the complete piano concerti of Rachmaninoff with the Toronto Symphony under Mario Bernardi for CBC Records.

****This evening's performance is being recorded by CBC Stereo (94.1-FM) for future broadcast on *Arts National*. Bill Skolnick, producer; David Burnham, recording engineer.**

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For more information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.
